

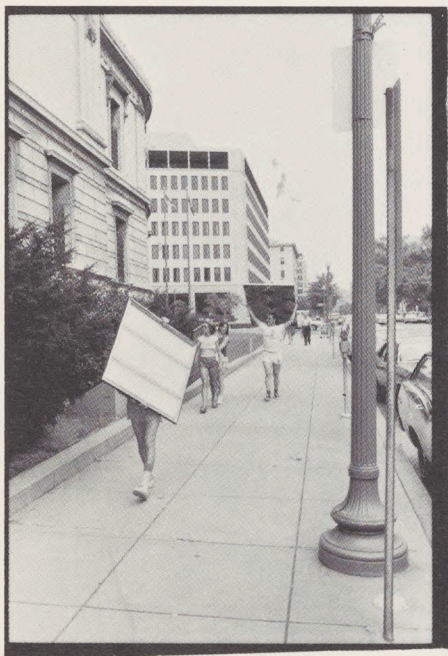








*This is the catalog of the 19th Area Exhibition of the  
Corecoran Gallery of Art, Washington, D.C.,  
which opened October 12th and closed November 10, 1974.*





The 19th Area Exhibition was conceived to afford many artists who had not recently or previously exhibited at the Corcoran Gallery of Art an opportunity for museum exposure. The last Area Exhibition at the Corcoran was held in 1967. Realizing that many new artists now exist in the area, the Gallery decided to present the 19th Area Exhibition. In this way, the Gallery reaffirms its commitment to Washington artists and exhibits new and diversified talent. The response to this 19th Area Exhibition was overwhelming.



In recent years, Washington has rapidly continued to emerge as a center for art. Not only has the number of museums and galleries increased, but also the number of artists working in the area. Even recognizing this fact, the response to the area exhibition was staggering. The number of works submitted for jury exceeded 3,000. With the exhibition open to artists living within 100 miles of Washington, work came in from many places including Richmond, Baltimore, Charlottesville, and Harrisonburg. Most surprising was the number of artists from the city of Washington for each city block seems to contain an aspiring artist. Works of art of every nature were submitted from pressed flowers to charcoal portraits--from kinetic sculpture to bronzes. A vast number of people are obviously en-

gaged in creating objects. The Corcoran was overwhelmed by the sheer volume of work submitted and the response of the community.



The work submitted revealed a wide range in every way from media to achievement. Work came from knowns and unknowns. Many people who brought work to the Corcoran were hopeful amateurs, eager students and struggling beginners. Obviously many had little formal training and the need for more study was apparent. In fact, many of those rejected would be well advised to continue, or to commence, classes and courses with professional artists. The only way to improve oneself is by professional study and hard work.

The 19th Area Exhibition presents paintings, sculpture, drawings and prints. The work selected for exhibition reveals a wide range of style and involvement. Diversity is evident in all the categories of work submitted and exhibited. The most interesting aspects of the exhibition are the talent revealed and the diverse work exhibited, new to the Washington area.

Controversy and criticism always surround an area exhibition. Artists are eager to show their work, yet often resent the procedure of bringing work into jury. Nevertheless, the best way to select a non-invitational

exhibition is by jury. Whether or not the work is chosen for exhibition, the fact that artists bring in work to the Gallery affords the curatorial staff a unique and invaluable opportunity to see work that otherwise could not be seen. In this way artists have an opportunity for curatorial review as well as possible selection for exhibition. The Corcoran Gallery of Art curatorial staff and I, as Director, reviewed all the work that was submitted. In many cases the quality of work was impressive, certainly the amount of artistic activity was overwhelmingly apparent. Art endeavor is obviously necessary to many individuals.

Mr. James Pilgrim was asked to act as juror. It may be considered unusual to have only one juror. From considerable experience the Gallery felt that one juror could give a conscientious and consistent standard without the compromise of conflicting tastes. In Mr. James Pilgrim, Deputy Vice-Director for Curatorial Affairs at the Metropolitan Museum of Art, former Chief Curator of the Corcoran Gallery of Art, the Corcoran had a person with great ability, experience and knowledge of the visual arts, the Corcoran, and the Washington area.

To jury a show with such a vast number of works is a considerable undertaking. Mr. Pilgrim worked most conscientiously to review and select the work. His choice reflects the diversity and excellence of the work submitted. The task of reviewing so much work by one person may seem impossible. Nevertheless, the only way to review and select work is through experience and awareness. Mr. Pilgrim reveals both in the selection and presentation of this exhibition. A juror must act almost like



a surgeon. For the juror must be decisive and knowledgeable, unfaltering in making a decision. If one is a patient on an operating table and knows that the surgeon is indecisive, nervous and hesitant, then one would lose all confidence. Everyone who worked with Mr. Pilgrim was most impressed with his thoroughness, sensitivity, and decisiveness. Mr. Pilgrim spent many hours reviewing the slides of sculpture which were presented to him in New York. He then spent endless hours and days reviewing the original works that were submitted to him. Indeed, the Corcoran Gallery of Art and all artists are indebted to him for selection and installation of the 19th Area Exhibition.



Artists approach an area show with great optimism. Submitting work is an exciting and hopeful affair. Then comes the juror's decision. Rejection often means despair, frustration, and misery. The artist believes in the work of art submitted and otherwise would not have submitted that work. Rejection can often be humiliating. Yet as an artist myself, I have often suffered rejection of work. The choices must be made. The first question is "Why was my work rejected?" and often is asked in surprised indignation or sad puzzlement. The answer is difficult and often impossible for the choice is the juror's, a combination of comparative evalua-

tion and professional judgment. The individual must not give up but should decide to continue and seek the advice and aid of fellow artists, either professionally or personally. Many famous artists have suffered rejection in their time but pursued with stubborn dedication their commitment to art. Much of the work rejected was not consistent or accomplished enough and indicated the need for more study, hard work and effort. Other work just did not make the exhibition because of the sheer volume of work submitted. Artists must remember that choices are always being made, for even the work exhibited will be chosen by every viewer as being good or bad, acceptable or unacceptable. Choice and selection will always exist.

For the 19th Area Exhibition, artists were invited to submit work who were over 16 years of age and living within a 100-mile radius of Washington. Artists could submit four entries in each class and only of work completed since January 1, 1972 and not previously exhibited at the Gallery.



The \$5.00 entry fee for each submission to the Area Exhibition was to allow the Corcoran Gallery of Art to defray the costs of having an open non-invitational show. The fee was used specifically toward the costs of solicitation, handling and judging works of

art. Once the works are chosen, the cost of mounting the show, like any other exhibition, was assumed by the Corcoran Gallery of Art. The alternative to charging a fee is to make the exhibition invitational only, and, in so doing, deny many artists the opportunity of showing their work. The costs of solicitation and handling of such an area exhibition are considerable. Costs of printing, postage, staff work, jury fees, phone calls and other items are quite astronomical when dealing with so many works of art.



Possibly one of the most exciting aspects of the exhibition was the submission of work. The two days when work was received was an event in itself. Careful planning allowed work to be handled so that artists had to wait very little time. The staff was complimented on the handling and receiving of work. The excitement of these two days with the staff working together with the artists, the hustle and bustle, the sense of optimism, was apparent everywhere.

The realization that so much work existed within 100 miles of Washington means that any future area exhibition would have to be carefully reconsidered. Of course other ways of mounting an exhibition are possible, but it would have to be invitational, which means pre-selection. An open show would seem physically impos-



sible and makes little sense. The sheer volume of work submitted means that such an open non-invitational exhibition will have to be considered in other ways. Artists continue to discuss innovative approaches toward area exhibitions.

Many artists who are well established or have recently exhibited at the Corcoran did not submit work. By doing so, artists who have not recently or previously exhibited at the Corcoran could submit work, revealing the great amount of activity within the area. The 19th Area Exhibition is therefore not a survey of art in Washington so much as a revelation of new or existing talent that has not been previously or recently seen at the Corcoran. In the past years many artists have already had shows at the Corcoran including: Leon Berkowitz, Bill Christenberry, Shelia Isham, Bob Stackhouse and many others. These artists and such established artists as Gene Davis and Sam Gilliam, by not submitting work, have allowed many unknown or not recently exhibited artists to be shown at the Corcoran.

The Corcoran is delighted that artists of the stature of Jacob Kainen and Jennie Lea Knight are included in the exhibition; and equally pleased to see younger artists such as William Newman and Hank Harmon presented for the first time. Many new names are brought to the attention of the public along with a whole new range of work. Not only is the exhibition itself exciting for the artists, but so is the opportunity to exhibit at the Corcoran.

The exhibition reveals many contrasts and some surprises for the Washington area. The paintings vary from abstract to realist, with many

styles and subjects. The painting by Jacob Kainen shows his mastery of color and mark. Strident color is evident in many of the abstract paintings: Virgil Mikael, Wayne Reynolds and Sally Hintz. A great number of works are interesting in the fact that they use subdued color with black predominating: Lou Jones, Scott Kesler, Ephraim Guevara, Ingrid Rehert and Chris Muhlert. Certain paintings use very close and subtle modulations of color and tone and of special interest are works by Thomas Holcomb and Thomas DeSmidt.

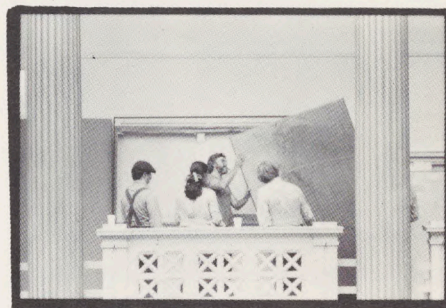


Painters involved in figuration and new realism include William Newman, Nancy Stratton and Terry Richardson; all who use a surreal super realism. A more traditional, yet equally expressive approach to figuration is seen in the work by Sandy Walker, Lani Irwin, and June McAdams.

The sculpture exhibited is most interesting in the fact that sculpture has often been overlooked in Washington for the Color School and painting has been given much prominence. However, this exhibition proves that not only do different styles of painting now occur in Washington, but so does a lively range of work in sculpture. The evidence is apparent when looking at work so different as that by Andrea Uravitch and Thomas

Rooney. Again, look at such different sculpture as the figure by Eric Parks and the wood piece by John McCarty. An element of funk and fun contrasts with cool constructive sculpture. The work by David Staton and Hank Harmon are a fitting focus for the beginning of the Area Exhibition.

In the works of art on paper an even wider range is apparent with very personal work in all types of media. Drawings are always fascinating as they reveal the discipline and discovery of the artist. Prints can be both technical and visionary. Look at the work of Joseph English, Kim Keaver, Alvin Rosenbaum and Mark Lighthauser. These prints reveal different images and techniques, as do all the works which invite careful study.



In the drawings, Ann Purcell reflects the tactile sensitivity and gesture shown in her paintings. Jennie Lea Knight makes statements on the landscape, while Susan Middleton on the figure. As drawing gives an insight into the artist, all the work exhibited gives an opportunity to share with the artist the joy of awareness and enrichment. In fact, all artists who submitted work for the show, whether rejected or accepted, have given us this opportunity. For exhibiting work is not the prime aim of the artist, rather that sense of fulfillment which can only come from art is what



the artist should seek. Whether exhibited or rejected artists should continue to pursue their interest, constantly striving and searching for a personal fulfillment through art.



The Corcoran Gallery of Art will continue its policy of selected group and individual shows by artists in Washington. During the year of the Bicentennial, an exhibition of selected and invited work from the Washington area is planned to give a comprehensive survey and visual realization of art in Washington.

For the 19th Area Exhibition, artists who have been rejected may be disappointed, those exhibited will be excited. However, all the artists who have submitted work are to be congratulated for their concern and commitment to art in Washington. Without their interest, no such area exhibition could be presented. The work confirms Washington as a center for art, with an ever increasing body of

artists working within the area. To them and to the juror, the Corcoran Gallery of Art gives thanks for they have made the 19th Area Exhibition become a reality and an indication of the vitality and excellence of art within our community. Whether rejected or exhibited, artists should continue their commitment to art and hopefully to the Corcoran.

To present an exhibition of the magnitude of the Area Show, many, many people were involved. Special thanks must go to Richard Boardman, Special Assistant to the Director, who is with the Corcoran for one year from the United States Information Agency. Without his patience and efforts, the organization of the Area Show would not have been possible. Thanks must also go to the entire staff of the Gallery and School including those students and staff who worked so conscientiously on the reception and return of work. Everyone gave of their utmost.

Of course a special tribute must be made to James Pilgrim who acted as juror and gave his all in the selection of the exhibition. Finally thanks must go to the artists, for without them contemporary art in Washington would not exist.

Roy Slade

Director





## Observations by a Juror

First, I was stunned by the number of works submitted to the Area Exhibition and impressed by the diversity of sensibility and interest they represented. In general, the quality was high--indeed it was impressively high--and needless to say had space allowed, a larger although different kind of exhibition might have resulted. Yet one of the interesting things about area exhibitions is that the conditions of the event--entry requirements or limitations, limits of size and medium, the number of works submitted, the gallery space available, and time--have a strong effect on the kind of exhibition finally selected.

In the case of this Washington Area Exhibition the overwhelming response of the artists makes the event itself, to my mind, more important than the exhibition alone and tends to justify whatever logistical problems and personal disappointments--and both are great--that surround it. The very magnitude of the event and the quality of the thousands of works that came into the gallery stand, I believe, as the strongest statement possible about the vitality of Washington area art. Thus, in spite of the many difficulties surrounding such exhibitions, I believe they should be encouraged and continued, particularly where the emphasis is, as here, on artists who have not exhibited before at the Gallery.

I have a few comments to offer about the concept of the open, juried regional exhibition. Such exhibitions are often intended, or thought, to be a mirror for the art activity of a region.

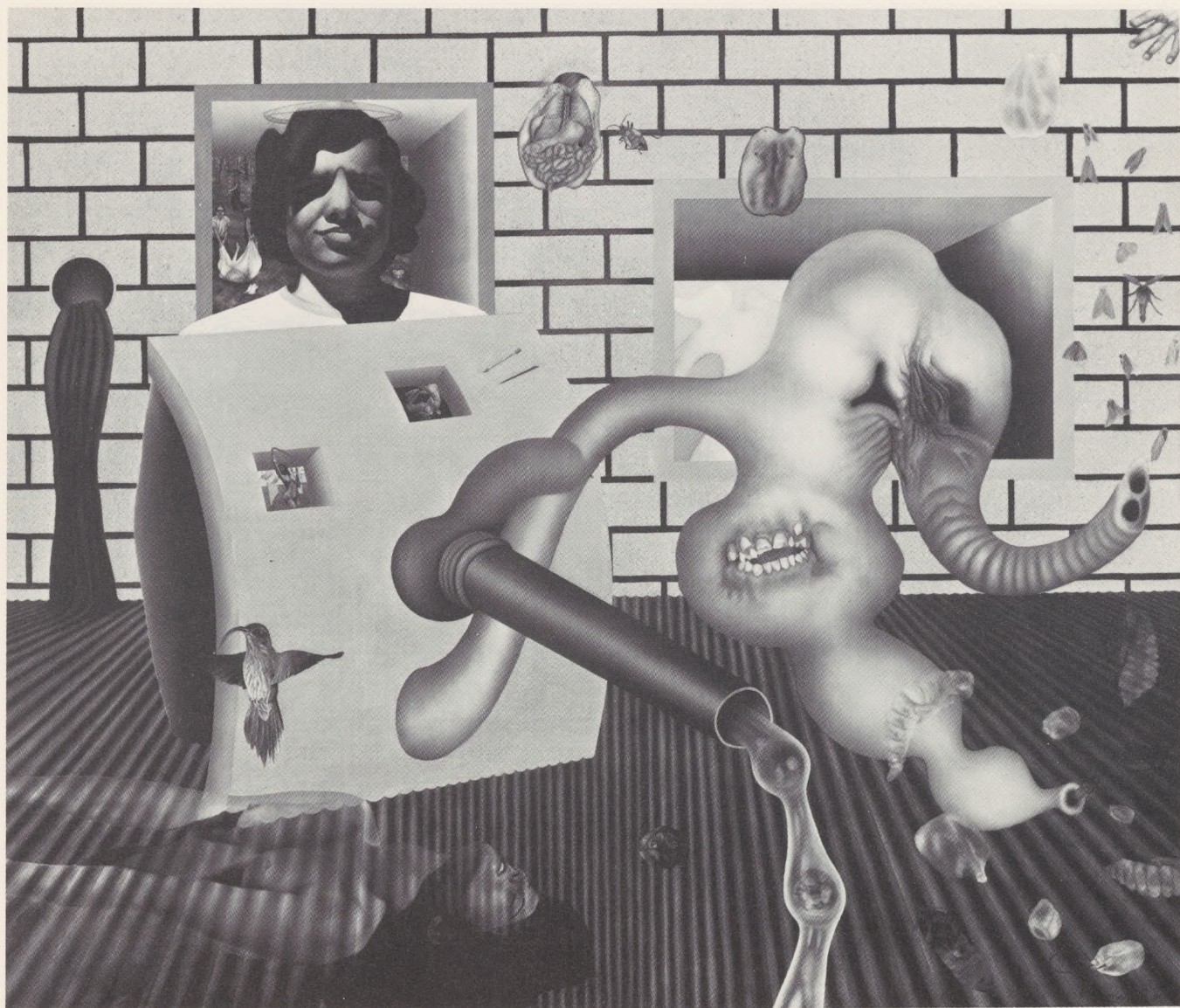
But at best they provide an imperfect reflection of local traditions, range of activity, vitality and quality for these aspects--tradition and activity, vitality and quality--are often at odds and frequently irreconcilable. It is here, I believe, that a juror plays an important albeit controversial role. While it is admittedly difficult to make selections quickly and without the benefit of seeing a number of works by an artist the juror does look with a fresh, outside eye and is generally unfamiliar with individuals and reputations, unacquainted with an experience and unaware of personal relationships and influences. Ideally he can approach works individually and judge their quality on their own terms and at the same time find the relationships and contrasts between works that are the evidence of vital activity. It is this act of selection that can create an exhibition that is more than an artistic topographical map.

Lastly, some impressions that developed while I was selecting the exhibition. In the years that I was familiar with Washington art--1968 to 1970--I was struck by the diverse kinds of work being done, particularly by a number of strong, younger artists. I am struck by the same thing in this exhibition, particularly in the wide range of serious contemporary painting and in the abundance of fine drawings. But I sense a difference in the climate of today. While the work that I was familiar with five or six years ago bore little visible relationship to the past tradition of color painting, there seemed a need nevertheless to connect to that tradition. It was not so much that a direct lineage was necessary but rather a feeling

that was in the air that legitimacy and importance in Washington art stemmed from the color painting tradition. It seemed to me that this "veil" tended to cloud peoples perception of the many talents that were then emerging. My impression today is that this has all cleared away and that one sees emerging many different and authoritative talents capable of drawing numerous traditions and experiences.

Jim Pilgrim  
Guest Juror  
Deputy Vice-Director for Curatorial Affairs  
Metropolitan Museum of Art





William A. Newman, *Boiling in Mental Water*

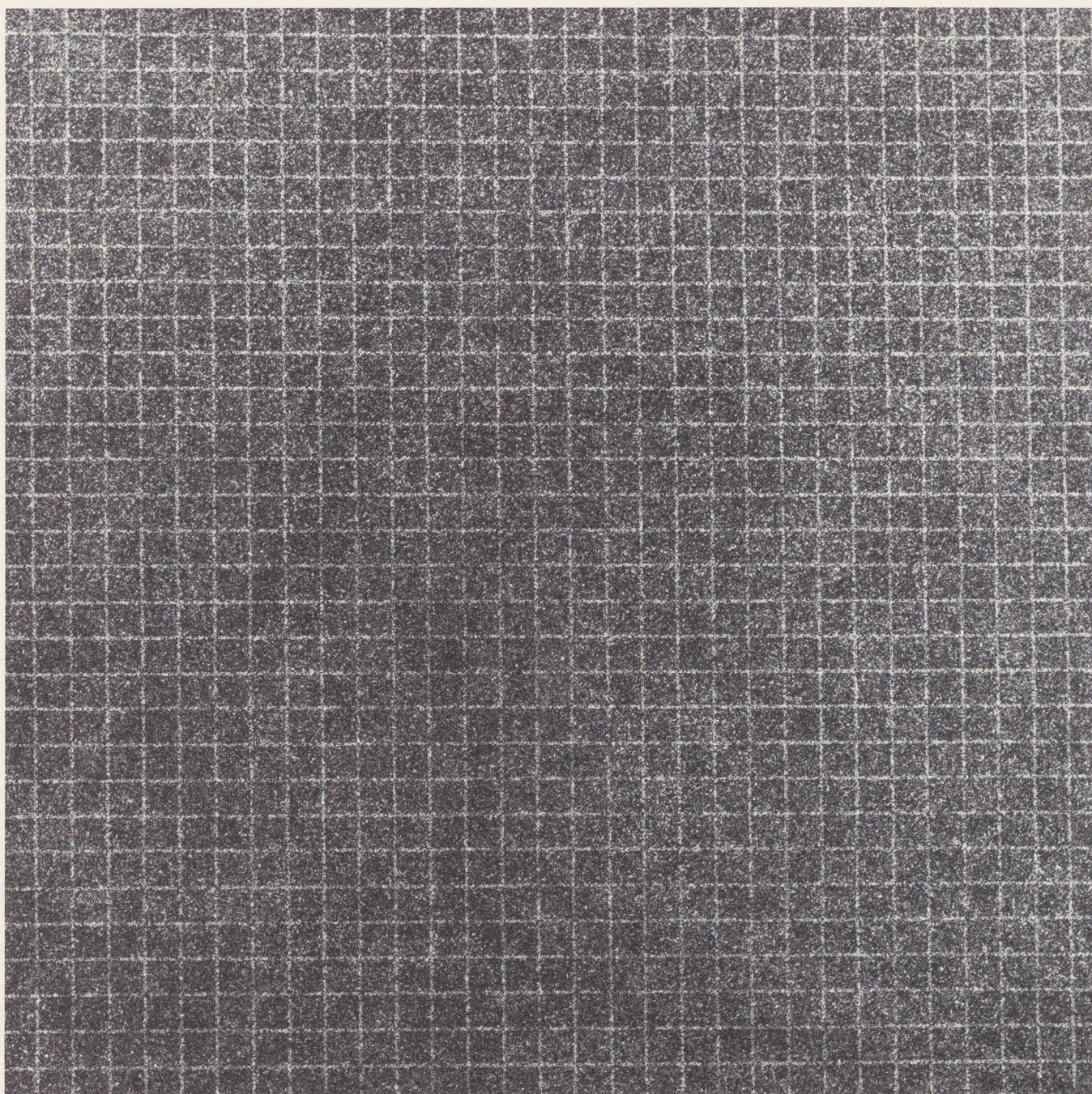




Andrea Vaiksnoras Uravitch, *Inflatio*

Thomas Holcomb, 961 →









Sandra Walker, *Maratta's Laundry-Mat*





Nancy West Stratton, *Southern Hospitality*





Mimi Herbert, *Red Triplet*



Ann Purcell, *Latwahn*

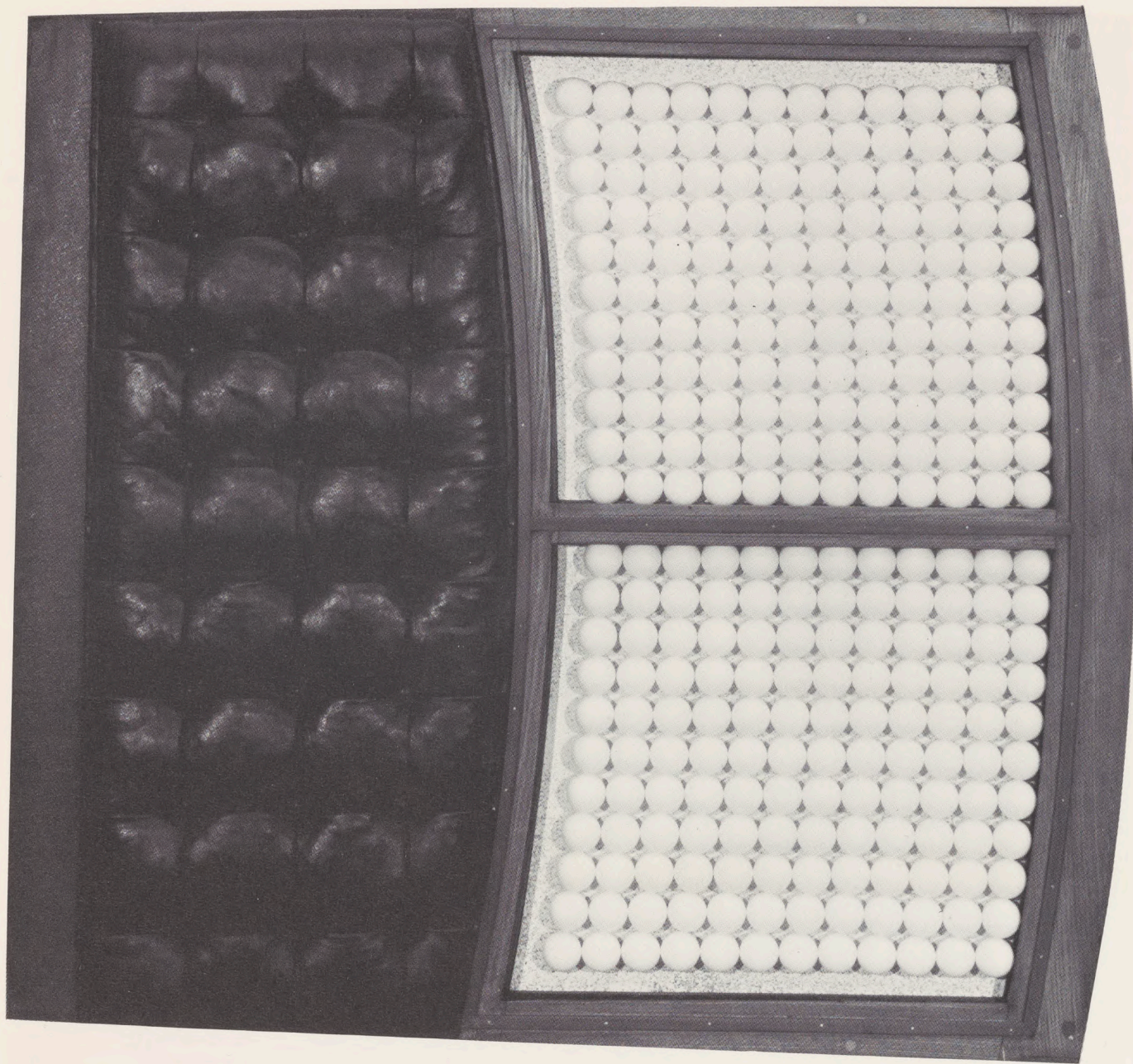






Joseph Craig English, *Diner on Main Street*

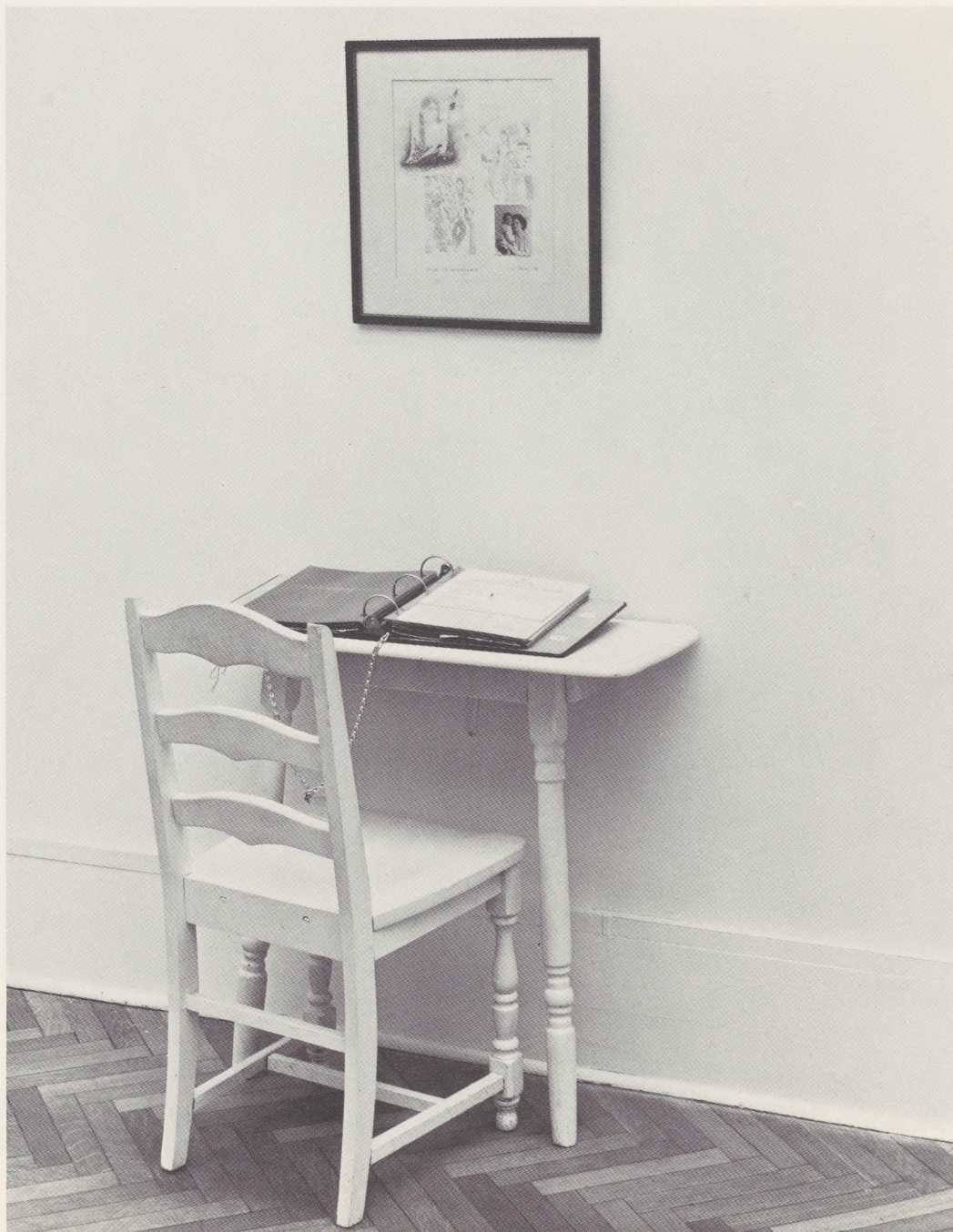




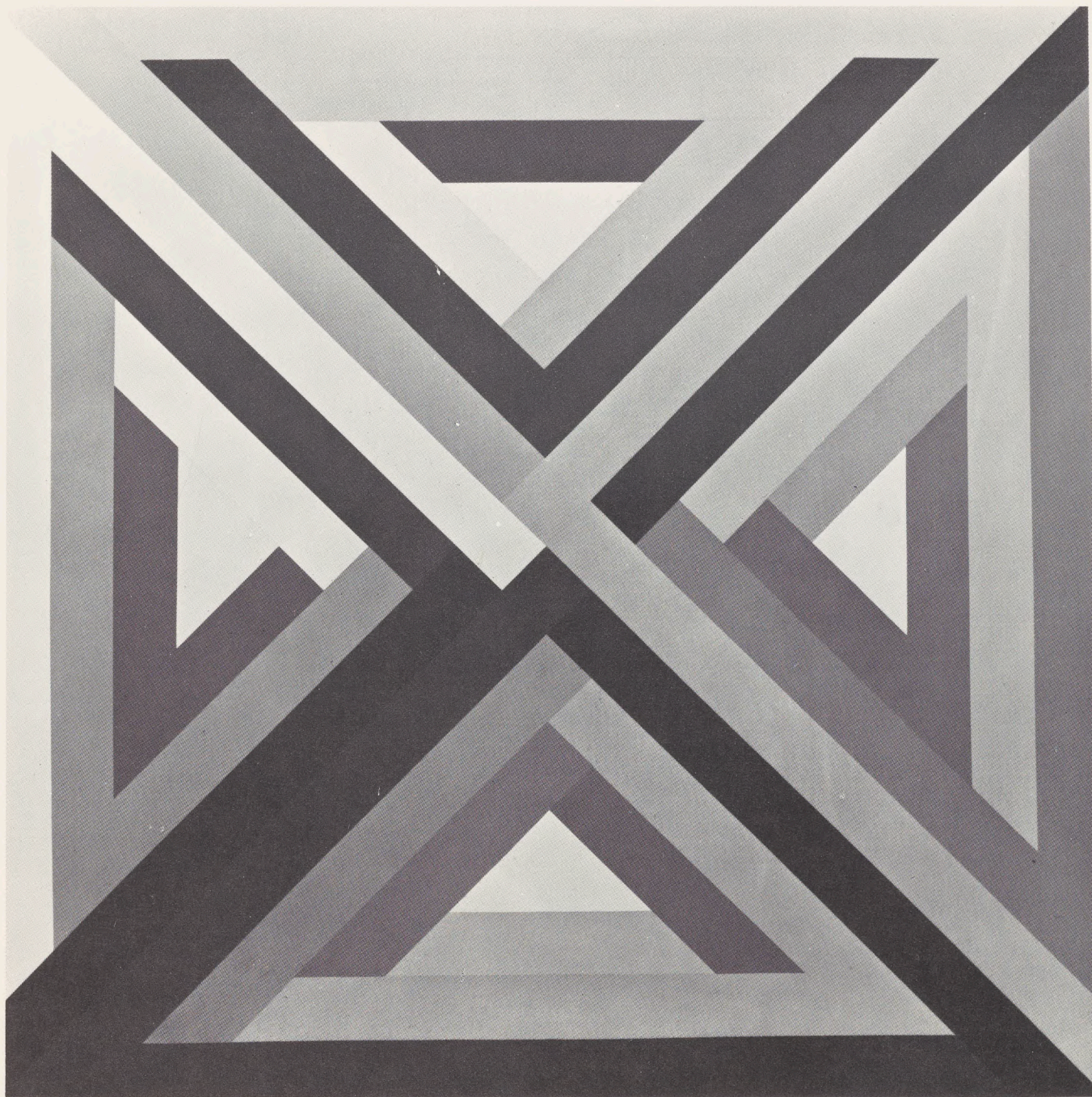
H. Irving Gates, *Sunday Drive*



H. Terry Braunstein,  
*Housewives Ballet*

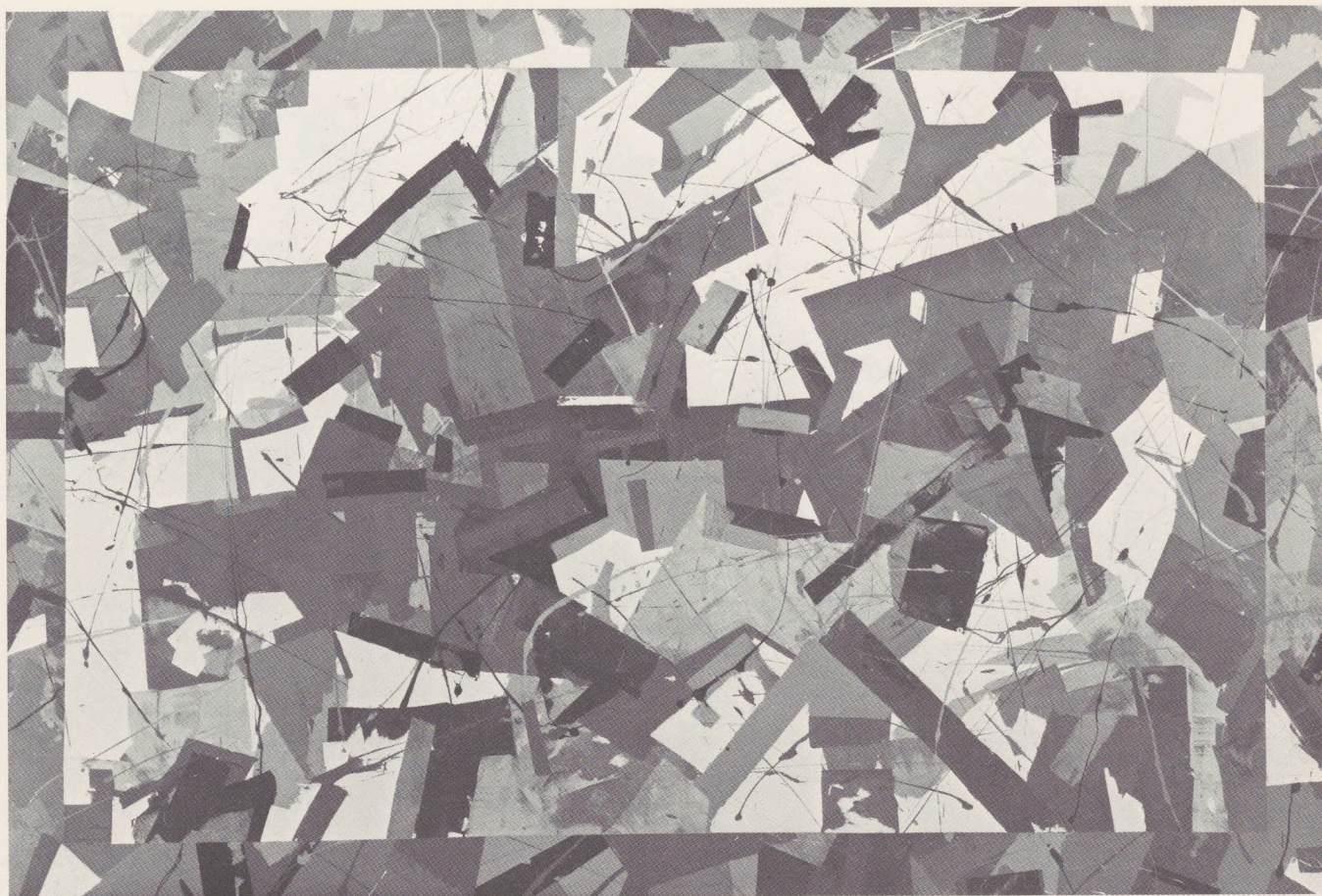






Virgil Mikael, *Chansee D'Antin*





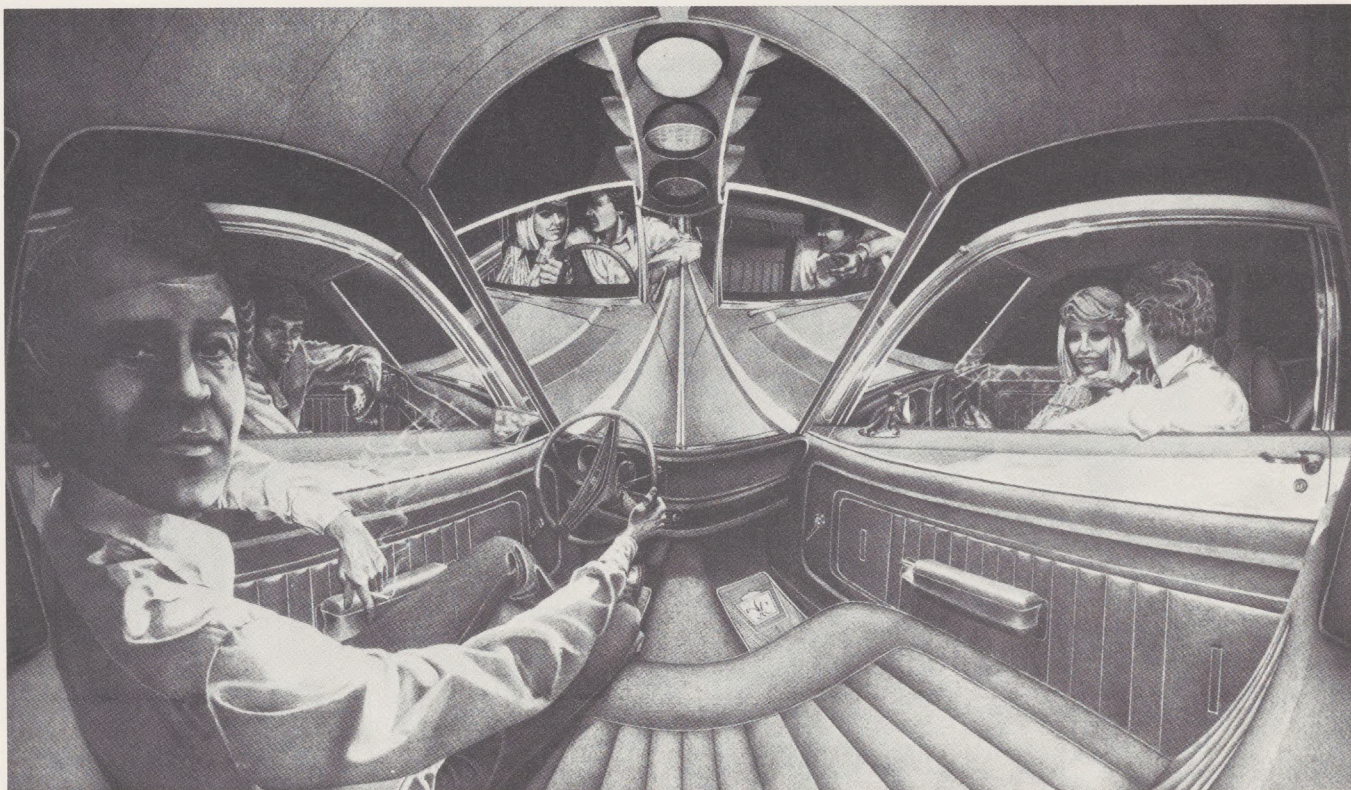
R. Wayne Reynolds, *Color Mirror I*.





Steven M. Waugh, *Mack Truck*





David Wilgus, *Untitled*



## Paintings

Total Submitted: 2,080

Total Accepted: 57

Those with asterisks are pictured in catalogue

- |  |   |   |   |
|--|---|---|---|
| Wayne Attaway<br>Silver Spring, Md.      | <i>Untitled</i> , 1974<br>mixed, 72 x 42  | Lou Jones<br>Falls Church, Va.              | <i>Agape</i> , 1973<br>mixed, 65 x 81                               |
| Jerrald C. Balance<br>Silver Spring, Md. | <i>Monument</i> , 1974<br>mixed, 60 x 84  | Jacob Kainen<br>Chevy Chase, Md.            | <i>Escape Artist</i> , 1974<br>oil, 60 x 48                         |
| Bob Capps<br>Washington, D.C.            | <i>Truncated House</i> , 1974<br>acrylic, 60 x 84   | Iris F. Kaufman<br>Chevy Chase, Md.         | <i>Mental Picture</i> , 1972<br>acrylic, 36 x 36                    |
| Jim Carroll III<br>Alexandria, Va.       | <i>Self Portrait for Two Walls</i> , 1974<br>acrylic, 24 x 60 and 24 x 40<br><i>Whisper Trim</i> , 1973<br>mixed, 28 x 40 | Scott M. Kesler<br>Baltimore, Md.           | <i>Passage</i> , 1974<br>acrylic, 48 x 84                           |
| James Dean<br>Annandale, Va.             | <i>Closing In</i> , 1973<br>watercolor, 13.5 x 22   | Steven Kruvant<br>Washington, D.C.          | <i>Mustard Situation</i> , 1973<br>acrylic, 78 x 60                 |
| Thomas DeSmidt<br>Richmond, Va.          | <i>MC-15</i> , 1974<br>acrylic, 72 x 84   | Herbert S. Long<br>Greenbelt, Md.           | <i>None</i> , 1974<br>acrylic, 47 x 84                              |
| Jon R. Friedman<br>Arlington, Va.        | <i>5/25/74</i> , 1974<br>mixed, 14 x 11<br><i>8/12/74</i> , 1974<br>mixed, 14 x 11  | Constance Mallinson<br>Alexandria, Va.      | <i>Untitled</i> , 1974<br>acrylic, 60 x 84                          |
| H. Irving Gates<br>Frederick, Md.        | <i>Sunday Drive *</i><br>mixed, 39.5 x 42   | Gregory E. Mescha<br>Washington, D.C.       | <i>Clouds at Sunset</i> , 1974<br>gouache, 22.5 x 22                |
| Thomas Gilling<br>Washington, D.C.       | <i>Two Crowd</i> , 1974<br>acrylic, 72 x 60   | Virgil Mikael<br>Washington, D.C.           | <i>Chansee d'Antin</i> , 1973 *<br>acrylic, 89 x 89                 |
| Ephraim M. Guevara<br>Washington, D.C.   | <i>Summary</i> , 1974<br>acrylic, 72 x 84   | Paul Stanford Minster<br>Silver Spring, Md. | <i>Space of a Year</i> , 1973-74<br>mixed, 30 x 40                  |
| Donna Nicholson Harden<br>Richmond, Va.  | <i>Tape Three</i> , 1974<br>mixed, 50 x 68  | Daniel Morper<br>Washington, D.C.           | <i>An American Curtain</i> , 1974<br>mixed, 72 x 66                 |
| Ron Haynie<br>Washington, D.C.           | <i>Table and Chair</i> , 1972<br>acrylic, 60 x 51.5   | Christopher Muhlert<br>Arlington, Va.       | <i>Mystic Tree</i> , 1974<br>acrylic, 84 dia.                       |
| James Hilleary<br>Bethesda, Md.          | <i>Afterimage Series - No. 186</i><br>1973/74, acrylic, 67 x 47   | William A. Newman<br>Hyattsville, Md.       | <i>Boiling in Mental Water</i> , 1974 *<br>oil and acrylic, 44 x 54 |
| Sally A. Hintz<br>Washington, D.C.       | <i>Untitled</i> , 1974<br>acrylic, 78.5 x 68.25   | Thomas O'Callaghan<br>Washington, D.C.      | <i>The Handcuffed Hungarian Pianist</i><br>1974, mixed, 60 x 60     |
| Thomas Holcomb<br>Arlington, Va.         | <i>961</i> , 1974 *<br>acrylic, 78 x 78   | James Phillips<br>Washington, D.C.          | <i>JuJu</i> , 1972<br>mixed, 50 x 54                                |
| Lani Irwin<br>Washington, D.C.           | <i>Still-Life with Mastodon Onion</i><br>1974 oil, 43 x 43  | Ann Purcell<br>Washington, D.C.             | <i>Latwahn</i> , 1974 *<br>mixed, 72 x 60                           |
|  |   | Jim Quinn<br>Arlington, Va.                 | <i>Untitled</i> , 1974<br>acrylic, 60 x 36                          |
|  |   | Patricia Quinn<br>Annandale, Va.            | <i>The Domestic</i> , 1973<br>acrylic, 53.5 x 48.5                  |
|  |   | Ingrid Cromel Rehert<br>Port Deposit, Md.   | <i>Gray and Black No. 4</i> , 1973<br>acrylic, 48 x 60              |
|  |   | R. Wayne Reynolds<br>Arlington, Va.         | <i>Color Mirror I *</i><br>acrylic, 53 x 84                         |



Harry L. Richardson  
Hyattsville, Md.

Terry Richardson  
Washington, D.C.

Alice Robinson  
Arlington, Va.

Dorothy J. Schieder  
Annandale, Va.

William Shirley  
Gerrardstown, W. Va.

George K. Singley  
Washington, D.C.

Marianne Stikas  
Richmond, Va.

Nancy West Stratton  
Falls Church, Va.

Stephen Tanis  
Wilmington, Del.

James W. Voshell  
Baltimore, Md.

Sandra Walker  
Woodbridge, Va.

Sandy Walker  
Washington, D.C.

Carl Wanzung  
Baltimore, Md.

Steven M. Waugh  
Baltimore, Md.

John Wax  
Washington, D.C.

Michael Wheatley  
Richmond, Va.

Robert Scott Wiles  
Arlington, Va.

June McAdams  
Leesburg, Va.

*Country Matriarch*, 1974  
drybrush watercolor, 22 x 30

*Untitled*, 1973-74  
oil, 56.5 x 45

*Grid: 3/5*, 1973  
mixed, 18 x 14

*Studio IV*, 1974  
acrylic, 48 x 72

*Intrasusceptive Fissure with  
Witness III*, 1974 mixed, 48 x 60

*Red Arc*, 1974  
acrylic, 86 x 79

*Yellow Standard*, 1974  
acrylic, 66 x 32

*Untitled*, 1974  
mixed, 42 x 48

*Southern Hospitality*, 1973 \*  
acrylic, 54 x 60

*Untitled*, 1974  
acrylic, 83.25 x 53.25

*Brick Wall*, 1974  
oil, 84 x 52

*Maratta's Laundry-Mat*, 1974 \*  
watercolor, 25 x 29

*Self-Portrait*, 1974  
oil, 72 x 49.5

*Untitled* [#OP13], 1973  
mixed, 51 x 66

*Mack Truck*, 1973 \*  
oil, 51 x 68

*No Wonder*, 1973  
collage, 20 x 16

*Untitled*, 1974  
acrylic, 60 x 60

*Composition #2*, 1974  
acrylic, 64 x 38

*The Clam Diggers*, 1974  
oil, 32 x 53.5

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## Drawings

Total Submitted: 516

Total Accepted: 33

Barbara Alu  
Alexandria, Va.

Timothy Beard  
Adelphi, Md.

Laura Brown  
Baltimore, Md.

Robert H. Bunney III  
Salisbury, Md.

Jay Burch  
Vienna, Va.

Constance Costigan Christian  
Washington, D.C.

Edward D. Collins III  
Alexandria, Va.

Virginia Daley  
Washington, D.C.

Frank Gonzalez  
Alexandria, Va.

John Grazier  
Alexandria, Va.

Hilary Hynes  
Washington, D.C.

Christopher A. Klein  
University Park, Md.

Jennie Lea Knight  
Rectortown, Va.

Carolyn D. Lanclon  
Washington, D.C.

E. Jean Lanyon  
Newark, Del.

*Creation Series*, 1972  
pen and ink, 30 x 22

*Untitled*, 1974  
mixed, 20 x 16

*Mouth*, 1972  
pencil, 22 x 32

*Separations Natural by Natural*  
1974 mixed, 20 x 15.5

*Untitled #1*, 1974  
pencil, 27 x 22

*Untitled #2*, 1974  
pencil, 22 x 22

*Gates of Paradise*, 1973  
pencil, 30 x 40

*Machine Problem - Butterfly*,  
1974 mixed, 15 x 15

*Clown Fish*, 1974  
mixed, 14 x 4

*Africa*, 1974  
mixed, 30 x 40

*The Upstairs Porch*, 1974  
pencil, 28 x 38

*Self-Portrait*, 1974  
watercolor, 18 x 14

*Untitled*, 1974  
pencil, 21 x 21

*Untitled*, 1973  
pencil, 22 x 20

*Mrs. Ramsey's Hill*, 1972  
28.25 x 42.25

*Concept II, Marble Ring*, 1974  
colored pencil, 24 x 24

*Concept IV, Marbles*, 1974  
colored pencil, 23 x 29.5

*Piggotry - Bottled Spirits*, 1974  
pen and ink, 21 x 19



Alan E. Legro Arlington, Va.	<i>Untitled</i> , 1974 mixed, 16 x 24	Alexius Jerome Burgess Washington, D.C.	<i>The Lady Known as Lu</i> , 1973 etching, 19 x 25
Rhea G. Locke Annandale, Va.	<i>Complex City II</i> , 1974 charcoal, 18 x 24	D. Michel Carr Rockville, Md.	<i>Birth of Venus</i> , 1973 etching, 20 x 18
Kevin MacDonald Silver Spring, Md.	<i>Double Bed</i> , 1974 colored pencil, 24 x 30 <i>Room with a Desk</i> , 1974 colored pencil, 24 x 30	Noche Crist Washington, D.C.	<i>The Night of the Succubus</i> , 1973 silkscreen, 30.5 x 37.5
Mike McAlister Fairfax, Va.	<i>Space Rock #3</i> , 1974 charcoal, 16 x 23	Tom Dineen Alexandria, Va.	<i>Lindberg Park</i> , 1974 mixed, 36 x 54
Susan Middleman Washington, D.C.	<i>Man in Pinstripe Suit</i> , 1973 pastel, 37.25 x 30.25	Deborah Ellis Alexandria, Va.	<i>Man in a Bath</i> , 1973 etching, 19 x 18
Ann Purcell Washington, D.C.	<i>Matins</i> , 1974 mixed, 32 x 28.75 <i>Vespers</i> , 1974 mixed, 28 x 22	Joseph Craig English Chevy Chase, Md.	<i>Diner on Main Street</i> , 1974 * silkscreen, 22 x 26 <i>Dixie Liquor</i> , 1974 silkscreen, 22 x 26
David E. Reid McLean, Va.	<i>Patchwork I</i> , 1974 pencil, 20 x 20	Janos Enyedi Washington, D.C.	<i>Progression VII</i> , 1974 woodblock, 30 x 24
George E. Rose Washington, D.C.	<i>Chain Drawing</i> , 1974 mixed, 25 x 32 <i>Input - Output</i> , 1974 mixed, 20 x 24	Zeki Findikoglu Washington, D.C.	<i>Shepherd</i> , 1974 silkscreen, 35 x 26
Robyn Johnson Ross Washington, D.C.	<i>Untitled #2</i> , 1974 pen and ink, 30 x 22	Eugene W. Frederick Falls Church, Va.	<i>The Priest</i> , 1972 etching, 26 x 22
Marianne Stikas Richmond, Va.	<i>Untitled</i> , 1974 pastel, 32 x 40	John Hoyle Alexandria, Va.	<i>Man in Black Coat</i> , 1973-74 etching, 9.5 x 7.08
Thomas W. Glover Arlington, Va.	<i>Rag Woman 6/10</i> , 1973 pen and ink, 16 x 13	Joyce Jewell Arlington, Va.	<i>Laguna 113</i> , 1974 lithograph, 30 x 22
Nancy Shanklin Werlich Washington, D.C.	<i>Generations</i> , 1974 pencil, 20 x 16.25	Judith Kahn Rockville, Md.	<i>Falls on the White Nile</i> , 1974 silkscreen, 28 x 21
<hr/> <b>Prints</b>		Allan Kaneshiro Silver Spring, Md.	<i>Deborah</i> , 1974 etching, 22 x 16
Total Submitted: 411		Kim Keever Washington, D.C.	<i>Summer Day</i> , 1974 silkscreen, 20 x 28
Total Accepted: 35		Barbara Davis Kerne Potomac, Md.	<i>Sunset in Ghent</i> , 1973 silkscreen, 22 x 26
Those with asterisks are pictured in catalogue		William J. Kitchens Richmond, Va.	<i>Penetration Series, Midnight #2</i> , 1974 silkscreen, 22 x 18
John C. Barber Kensington, Md.	<i>St. Mary's by the Sea</i> , 1974 silkscreen, 21 x 27.5	Neil Hartley Korpi Washington, D.C.	<i>Lesson I</i> , 1974 lithograph, 14 x 19
Gwendolyn A. Blackwell Alexandria, Va.	<i>Separate Spaces</i> , 1973 etching, 22 x 30	Sami Lais Baltimore, Md.	<i>Vortex I-3</i> , 1974 silkscreen, 40 x 40
William J. Brogan Wheaton, Md.	<i>Tree</i> , 1972 etching, 14 x 11		<i>Just Seven Seeds</i> , 1974 silkscreen, 17 x 17



Mark A. Leithauser  
Washington, D.C. *Horological Fascination*, 1974  
etching, 16 x 26  
*The Journey Is the Teacher*, 1973  
etching, 26 x 24

Nancy Monacelli  
Hillcrest Heights, Md. *Filo I*, 1974  
etching, 18.25 x 14.25

Jack Perlmutter  
Washington, D.C. *The Devil and King Arthur*, 1974  
etching, 25 x 29

Jeanne H. Richards  
Alexandria, Va. *To Persia*, 1974  
etching, 20 x 20

George Roland  
Charlottesville, Va. *Cochem*, 1974  
silkscreen, 22 x 22

Alvin Rosenbaum  
Washington, D.C. *Faye and Linda*, 1974  
silkscreen, 22 x 28  
*Maxine and Donna*, 1974  
silkscreen, 22 x 28

J. Luray Schaffner  
Springfield, Va. *There Are Two Sides*, 1974  
monoprint, 38 x 34

David Wilgus  
Arlington, Va. *The Last Supper at Blue Danube*,  
1973 lithograph, 25 x 15.5  
*Untitled*, 1973 \*  
lithograph, 14.5 x 25

Bruce Wilson  
Bethesda, Md. *Untitled*, 1974  
etching, 28 x 22

## Sculpture

Total Submitted: 382

Total Accepted: 31

Those with asterisks are pictured in catalogue

Judy Bishop  
Washington, D.C. *Uvex*, 1973  
plastic, 54 x 75 x 18

Raya Bodnarchuk  
Rockville, Md. *Tables*, 1973  
bronze and steel, 3 - 5 x 2 - 4

Marianne Bowles  
Falls Church, Va. *Promise*, 1973-74  
mixed, 22.75 x 13

H. Terry Braunstein  
Washington, D.C. *Housewives Ballet*, 1974 \*  
mixed, 36 x 36 x 36

Bonnie B. Collier  
Clarksburg, Md. *2002*  
mixed 21 x 17

Claudia DeMonte  
Washington, D.C. *Edith Piaf*, 1973  
mixed, 4 x 8

Carl Goldhagen  
Takoma Park, Md. *Torso of a Woman*, 1974  
marble, 33.5 x 26

James Hagan  
Charlottesville, Va. *Soft Twist II*, 1973  
wood, 93 x 16

Hank Harmon  
Washington, D.C. *AH-WF*, 1974  
mixed, 54 x 180

Mimi Herbert  
Reston, Va. *Red Triplet*, 1974 \*  
plastic, 15 x 41 x 40

Sue Robinson Hoth  
Washington, D.C. *Religious Persuasion*, 1973  
mixed, 11.75 x 12.5

James Patrick Kuhn  
Alexandria, Va. *--As the Artist Fails to Complete His  
Intention*, 1974 mixed, 80 x 30

Jennie Lea Knight  
Rectortown, Va. *Piedmont - Winter*, 1973  
wood, 12.5 x 78.5

John D. McCarty, Jr.  
Delaplane, Va. *Gone Away*, 1974  
wood, 27 x 72 x 50

Breton Morse  
Washington, D.C. *French Intercom*, 1973  
papier mache, 14 x 12

Eric V. Parks  
Wilmington, Del. *The Grandmother*, 1972  
bronze, 27 x 13

Thomas P. Rooney  
Washington, D.C. *Nagare*, 1974  
fiberglass, 100 x 72

Nancy Rosing  
Washington, D.C. *Citydweller's Landscape*, 1974  
mixed, 3 x 6 x 9

Eileen Ross  
Washington, D.C. *The City and the Country*, 1972-74  
aluminum, 36 x 24

Jim Sanborn  
Glen Echo, Md. *Untitled*, 1974  
aluminum. 24 x 24 x 90

Maria Josephy  
Washington, D.C. *Water Garden*, 1974  
mixed, 11 x 11

Mike Shaffer  
Rockville, Md. *Tornado*, 1974  
aluminum, 37 x 44

Alfred J. Smith, Jr.  
Washington, D.C. *Thumb Piano*, 1974  
mixed, 60 x 12 x 12

David Staton  
Arlington, Va. *A Pile of Sticks*, 1974  
wood, 240 x 144

Richard R. Steward  
Washington, D.C. *Untitled*, 1972  
mixed, 48 x 108

Harry Steven St. Ours  
Takoma Park, Md. *Tanz [Dance]*, 1973  
marble, 46 x 23



James Symons  
Washington, D.C.

*Construction T1*, 1974  
wood, 72 x 96

Andrea Vaiksnoras Uravitch  
Arlington, Va.

*Inflatio*, 1974 \*  
mixed, 35 x 38 x 51

Andrea Vaiksnoras Uravitch and  
William Suworoff  
Arlington, Va.

*A Man and a Woman*, 1974  
mixed, 17.5 x 20

Arthur Valk  
Baltimore, Md.

*Kerf 2*, 1972  
steel, 48 x 48 x 10

Rosemary Wright  
Washington, D.C.

*Untitled [First after Puerto Rico]*, 1974  
cardboard, 96 x 132

**Total Submitted: 3,389**



